

LIPTON

JOURNEY

a treatment by Paul Regan





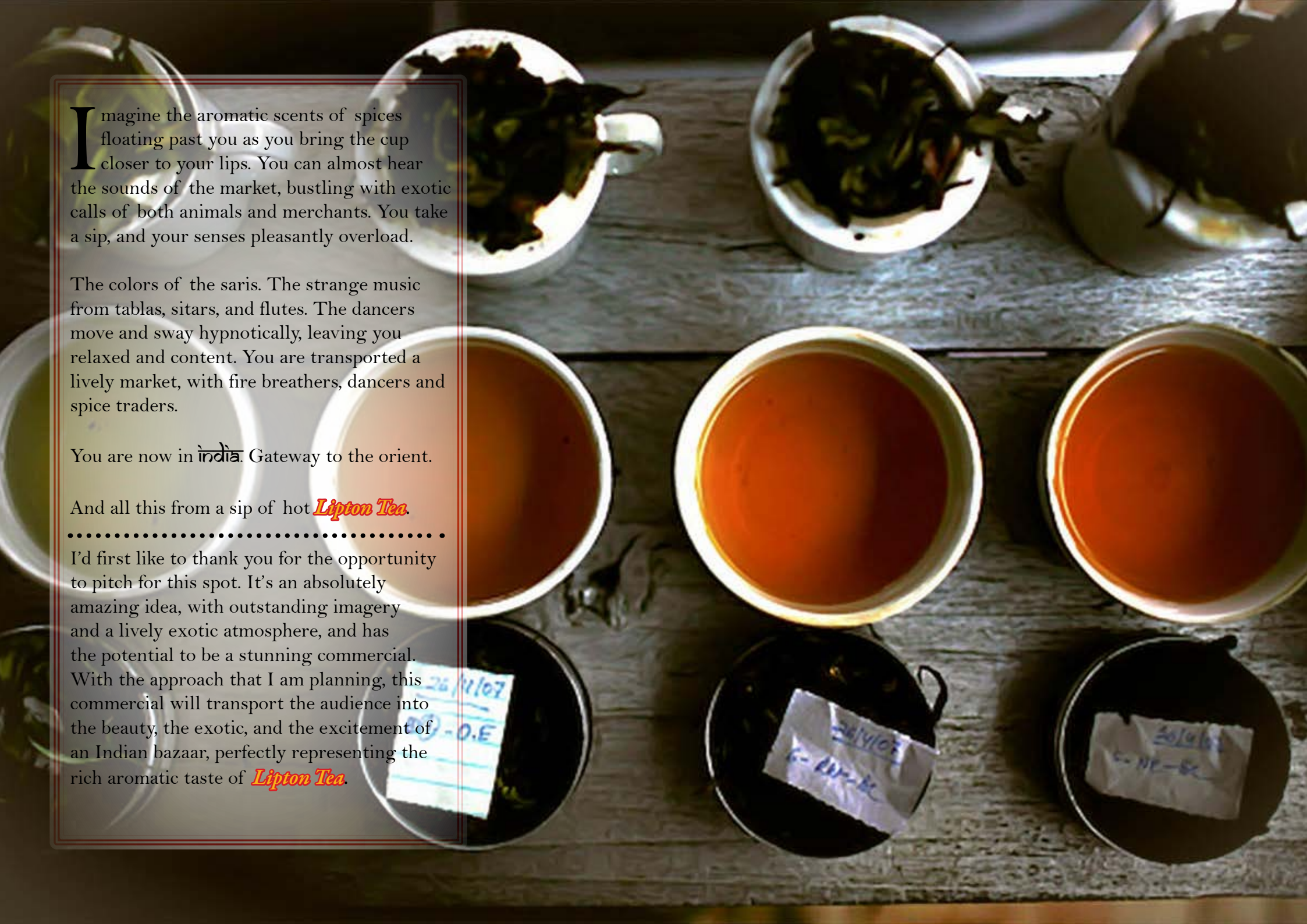
Imagine the aromatic scents of spices floating past you as you bring the cup closer to your lips. You can almost hear the sounds of the market, bustling with exotic calls of both animals and merchants. You take a sip, and your senses pleasantly overload.

The colors of the saris. The strange music from tablas, sitars, and flutes. The dancers move and sway hypnotically, leaving you relaxed and content. You are transported a lively market, with fire breathers, dancers and spice traders.

You are now in India. Gateway to the orient.

And all this from a sip of hot *Lipton Tea*.

.....
I'd first like to thank you for the opportunity to pitch for this spot. It's an absolutely amazing idea, with outstanding imagery and a lively exotic atmosphere, and has the potential to be a stunning commercial. With the approach that I am planning, this commercial will transport the audience into the beauty, the exotic, and the excitement of an Indian bazaar, perfectly representing the rich aromatic taste of *Lipton Tea*.



concept



The concept is simple. . We must make the audience believe they are in an authentic oriental bazaar, conjuring up the sights, smells and tastes of Asia and Arabia. Every sight, sound, smell, and even taste seems like it's their own experience. As easy as it sounds, the accomplishment is a feat on its own. Although difficult, it isn't impossible. The keyword here is **अपिभवेद्यु**.

This film needs to show the grandeur, color, excitement, and exoticism of the Indian bazaar in the most authentic manner. What we are showing isn't the Hollywood-version of **इंदीया**, where things are clean and soft. What we show is the Bollywood-version of **इंदीया**, where we have foreign and strange textures that play with the eyes, exotic characters (such as Was snake handlers and fire-breathers) to dazzle our minds, and the beautiful harmonious chaos that makes India what it is! We want to make it extremely believable, and invite our viewers to experience a pleasant overload on their senses.

However, to create this authenticity, we rely heavily on the location. Ideally, we would like to be able to shoot in India itself, and capture its beauty and exoticism through the lens of our camera. But, if India isn't available, we can still capture the same atmosphere in Malaysia. With the base of the location already given to us, I plan to use strong art direction and esthetics to reconstruct the visual grandeur of the Indian culture. The background would have old Indian architecture and historical buildings, shared with the bazaar stalls. Open fires will give an organic feel, and the cloth shaimanas tents strewed around the shops would give us a play on light and shadow. The natural light would be authentic and already there for our lens to capture the atmosphere of the culture. Imagine the streets, already filled with genuine people that know the nuances that make India fantastically attractive, clothed with saris and turbans, holding baskets filled with spices or even walking exotic animals.

Using a careful combination of fantastical art direction, and realistic camera-work, we would be able to portray a larger than life version of India, but still authentic and believable that the viewers will imagine being there.





काशी

Although our viewers are not physically in the commercial, their journey of tasting the sensory satisfaction of Lipton tea is told through our characters. Representing the general public, there will be four characters: two young women around the age of 25, and two men around the age of 29.

I must stress on the particularity of the actors we pick for these roles for two reasons. Firstly, for the audience to feel transported to the exotic land of India, they must relate to our actors. Since our commercial plays on sights and has no dialogue, the viewers must feel welcomed and emotionally connected to our characters at the very first glance. Therefore, the actors chosen must have warm and welcoming features, and a face that just makes you want to know them. They are attractive, but realistically attractive. They don't look like supermodels, more like the warm and good-looking next door neighbor.

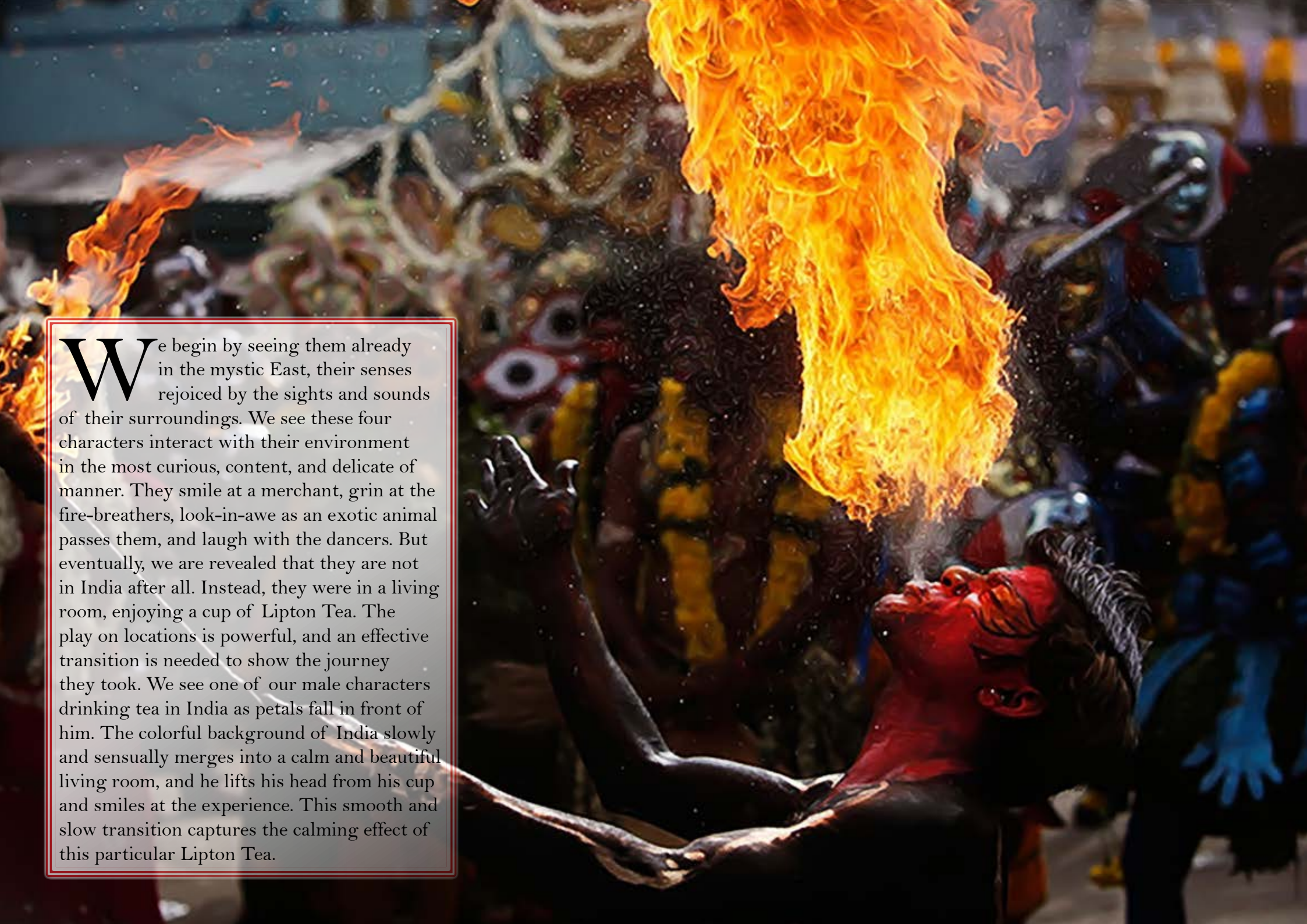




Another reason that the actors are important is to convey the right message of the commercial. Since the commercial plays on sensory journey by showing the transition of locations, we have to make sure this is interpreted right. To maintain this, our actors need to be able to show that transition in the friendliest of ways. Their expression when the transition occurs has to seem happy-go-lucky with absolutely no trace of oddness or negativity. It must seem natural and honest. This honest expression will divert the audiences mind into thinking of the positive message of Lipton, rather than the negative.




Transition

A man with a red-painted face and dark body paint is breathing a large plume of fire upwards. He is surrounded by a crowd of people, some wearing colorful costumes. The scene is vibrant and energetic, with bright orange and yellow flames contrasting against the darker background.

We begin by seeing them already in the mystic East, their senses rejoiced by the sights and sounds of their surroundings. We see these four characters interact with their environment in the most curious, content, and delicate of manner. They smile at a merchant, grin at the fire-breathers, look-in-awe as an exotic animal passes them, and laugh with the dancers. But eventually, we are revealed that they are not in India after all. Instead, they were in a living room, enjoying a cup of Lipton Tea. The play on locations is powerful, and an effective transition is needed to show the journey they took. We see one of our male characters drinking tea in India as petals fall in front of him. The colorful background of India slowly and sensually merges into a calm and beautiful living room, and he lifts his head from his cup and smiles at the experience. This smooth and slow transition captures the calming effect of this particular Lipton Tea.



location



The commercial takes place in two locations: an Indian bazaar, and a calm and beautiful living room. As stated before, our keyword in this commercial is authenticity. Each of these locations must look cinema-real (realistic but still visually appealing).



Our authentically Asian bazaar is heavily influenced by Arabic culture and is the key selling point of the commercial. It must capture the chaos, colors, contrast, energy and curious elements that make it exotic. Imagine the beautiful combination of warm reds, and light blues in the bazaar, combined with the organic-ness of wooden frames and mud-brick backgrounds. The people wear traditional saris and turbans, while carrying hand-woven baskets full of spices or herbs. We see exotic animals being herded around, and maybe even a snake-charmer. There is a fire-breather, teasing and hypnotizing with a group of Indian traditional dancers. Maybe a couple of street urchins cause mischief close-by. It looks as if the arrival of our characters calls for a festival, and everyone around them are celebrating. There is happiness, and excitement everywhere.







This location transitions into the first living room. Much like the characters, this living room represents the general public. It is cozy and warm, capturing the feeling of Lipton. The living room is decorated with upper middle-class furniture that is in harmony with each other. All in all it is a welcoming feeling.

But, to harmoniously tie-in the living room in with the journey our characters have taken, it will have a small Indian feel. This might come from some saris being hung from the ceiling, or a small collection of spices and also hold a similar warmth as the bazaar.



इसका

The sound and music of the spot will be a combination of inspiration and appeal from all around Asia. Elements of traditional Indian and Arabic instruments, such as the tabla and sitar with harmoniously guide our audience through the journey of our characters. Although traditional, the music will be mixed and composed in a modern way to still keep the spot relevant to the present time.

However, to be more in specific, the sound design of the commercial takes three levels of dedication. The first dedication is to capture the real color and culture of India. This will be done by using direct sound that makes the viewer feel as if they are a part of the world. This includes the hustle and bustle of the bazaar, with chatter and merchant yells.

The second dedication is to give the commercial and emotional hook. This is done with music that captures the audience and leads them down the whole journey that our characters take. The music will also be influenced by our environment: India. It is exotic, exciting, and captivating.

Finally, to immerse our audience more into the commercial, we will focus on some audio cues that guide them on what to pay attention to. For example, we will have a specific merchant showing spices to our character. As our character feels the spice, we will add an audio cue that heightens our audiences' sensory perception of the spice. These visual cues give the commercial more life and extend the attention of our audience.







This commercial has the potential to be a beautiful assault on the senses of anyone watching. But to achieve that, it requires delicate care and careful attention to detail. I can list out a million more elements I intend to focus on and I can talk about these things for years and years, but I'm afraid that there's too much talk and too little done. I see this spot as a tricky road to tackle, but nothing beautiful in the world is done easily. As I always say: ***"Let's start in hell to open in heaven."***

So with that said, let's shoot this.

धन्यवाद प्रणाम.



LIPTON
Journey

a treatment by Paul Regan